

NEW COMEDY DRAMA SLATED AT BELASCO

"The Revellers" Will Be Presented, With Author in Leading Role.

"The Revellers" is the name selected for the new play by Charles Richman, which is to be seen here for the first time under the management of the Shuberts, at the Belasco Theater next week.

The piece is a play in four acts—a comedy with added dramatic interest and should make an especial appeal to all members of the Masonic lodges throughout the country. Without divulging the details of the plot the management explains the complication in the last, which threatens to be not only serious but fatal, is solved through the accidental revelation of the fact that the two main opponents are both members of the Shrine, and, therefore, are bound to treat each other with a certain respect which prevents the impending clash.

The Shuberts will provide a big scenic production, and the cast includes such players as Charles Richman himself in the leading role; Katherine Florence, May Mackenzie, Vera Finlay, Lenore Oakford, Cecil Kern, Emma Sullivan, Reeve May, Frederick Truesdell, George Pannofort, Charles Harbury, Frank Green, Baker Moore, M. H. Weiden, W. S. Martin, Jane Rogers, and Mary Cecil.

NATIONAL—"Princess Chic."

A new and welcome addition to the Aborn Opera Company's repertory will be made in the offering for its fourth week at the New National Theater, beginning Monday night, May 24.

This comic opera, by Kirke La Shelle and Julian Edwards, has recently been acquired by the Aborn management, and will be produced for the first time at their hands. The popular ever presented by that sterling artist, Miss Annie Russell, Laid, as are the scenes, in one of Europe's most brilliant palaces, the play calls for scenery and costumes of an elaborate character.

The part of the crown prince, Victor Constantine, is a happy one in which to present for the first time the leading man of the company, Orme Caldara, who has just closed an eminently successful season as the leading man in Klaw & Erlanger's spectacular production of the "Round Up."

The reception hall in the palace has been specially painted for this production by George Rex Wilson.

COLUMBIA—"A Royal Family."
Capt. R. Marshall's romantic comedy, "A Royal Family," is in course of preparation for the fourth week of the season of the Columbia Players.

From the pen of the author of "His Excellency, the Governor," and other notable successes, the play proved to be one of the most popular ever presented by that sterling artist, Miss Annie Russell, Laid, as are the scenes, in one of Europe's most brilliant palaces, the play calls for scenery and costumes of an elaborate character.

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CHASE'S—Benefit Performances.
Although Chase's is closed next week in its polite vaudeville capacity, it will be the scene of a number of local entertainments, presentations, benefits for several weeks to come, in the following order:

Monday, May 24—A musical and vaudeville performance by the Vaudeville Art Club, of Washington.

Tuesday, May 25—Children's May Kirmess by the pupils of Miss Hawke.

Wednesday, May 26—Lecture by George R. Wendling under the auspices of the Arlington Confederate Monument Association.

Thursday, Friday, and Saturday, May 27, 28, and 29—The May Ball, dancing and festival carnival by the pupils of Miss Cora B. Shreve.

Monday and Tuesday nights, May 31 and June 1—The Washington Canoe Club's Minstrel Show.

Wednesday, June 2—The Grease Paint Club's benefit for Georgetown University Hospital.

Saturday, June 5—Grand vaudeville benefit for the Masonic and the Star Home under the auspices of National Lodge, No. 12, F. A. A. M.

Monday, June 7—Georgetown University Law Department commencement exercises.

CHASE'S—Miss Cora B. Shreve and Juvenile Dancers.

"The Flowers Serenade" is the title chosen by Miss Cora B. Shreve for the forthcoming carnival at Chase's Theater, May 27, 28 and 29. In the presentation of the operetta, written by Miss Shreve, over 100 children will be engaged, offering every known variety of stage dancing from the society two-step to the eccentric toe dance.

George Thompson, stage manager for Miss Shreve, is at work on the final rehearsal, and reports the children in excellent training for the solo dances and spectacular ensembles.

ACADEMY—Burns-Johnson Fight Pictures.

Now that Jeffries has expressed his intention of fighting Jack Johnson, those who are unfamiliar with the fighting ability of Johnson will be able to determine for themselves his cleverness and chances when he goes against Jeffries, by witnessing the moving pictures of the Burns-Johnson fight which took place last December in Sydney, Australia.

These pictures will be shown at the Academy beginning May 26.

GENTRY'S CIRCUS

HERE THIS WEEK

Famous Show Larger Than Ever Before—Plan Big Street Parade.

Washington is getting its share of canvas attractions this spring. The next to come is Gentry Brothers' big and pony show, and it will remain throughout the week. The Gentry show is known to nearly every child in Washington, the institution having made a specialty of presenting a performance calculated to appeal to little ones and their mothers. This year is no exception.

This is the twenty-fifth season with the Gentry Brothers. Their outfit this year is larger than ever before in its history. But magnitude is a thing which the Gentry Brothers do not covet. It has been their plan to give quality precedence over quantity.

Their show now consists of ten cars, and it might be even less could the managers of the show reduce its size. An especial feature with the Gentry Brothers shows is their street parade.

While at Washington the Gentry Brothers will occupy the lots at Sixteenth and U northwest. They will give two performances daily, afternoon and night.

MASON WILL RETURN IN "WITCHING HOUR"

Thomas Play Will Be Seen Again at Belasco This Week—Two Stock Companies Continue Seasons at Columbia and National.

After an absence of only four weeks John Mason returns to the Belasco Theater this week to appear in Augustus Thomas' great play, "The Witching Hour."

Return engagements of the same attraction within so short a time are unusual, but warranted in this case by the interest created by the former visit and the almost universal request for another opportunity to witness "The Witching Hour." Every critic in New York is said to have considered "The Witching Hour" to be the best play Mr. Thomas has written. The author of this four-act drama has succeeded in writing what is considered by many to be the long-awaited great American play. In order to enjoy the distinction of being such a composition, it must embody, aside from its subject-matter, the treatment of the public that lasts not for a day or a month but for years.

Without attempting to be academic, Mr. Thomas has taken for the motive of his play the all-absorbing subject of telepathy and dynamic thought and woven it into a story that holds the attention of the playgoer from the very first line until the final curtain. Without attempting to teach, "The Witching Hour" dissipates certain prejudices that have obtained for many years, and shows clearly that preconceived ideas born of superstitious fancies which have no logical standing.

NATIONAL—"The Highwayman."

The fertile inspiration of Harry H. Smith and Reginald De Koven will afford another week's enjoyment for the patrons of the Aborn Opera Company, at the New National Theater, in "The Highwayman," which that organization will present this week.

While the entertaining books, the characters, the score, and bright musical gems of "Robin Hood" and "The Highwayman" operas are different and individually original and unacknowledged, there is still a similarity.

Smith's capacity for evolving unacknowledged plots, complications, and comedy situations was never better displayed with more "meat" and less "deadwood" than in "The Highwayman."

COLUMBIA—"Merely Mary Ann."

Tomorrow night the Columbia Players will execute another flank movement upon the realm of good things, and by invading the field heretofore held exclusively by Eleanor Robson and her supporting company.

They have attained a strategic point in capturing "Merely Mary Ann," from whence they believe their popularity will be unassailable. "Merely Mary Ann" combines humor and that intense human interest which stamps it as almost a classic. The scenes are laid in London as it is today, and the contrast of the lodging-house surroundings of the earlier acts with the magnificent drawing room of the last is no more pronounced than is that of humor and pathos as the one rapidly succeeds the other. In New York, where the play scored one of the longest runs of recent years, Miss Robson probably attained the greatest triumph of her career in the part of Mary Ann, in which Miss Julia Dean will be seen this week.

Miss Dean has proven herself a find for the Columbia management, and in the short time she has been here there is the lodging-house surroundings of the earlier acts with the magnificent drawing room of the last is no more pronounced than is that of humor and pathos as the one rapidly succeeds the other. In New York, where the play scored one of the longest runs of recent years, Miss Robson probably attained the greatest triumph of her career in the part of Mary Ann, in which Miss Julia Dean will be seen this week.

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DECORATORS TO WORK ON CHASE'S THEATER

Work of Renovation Will Begin When Season Closes With Bill This Week.

Chase's closes next Saturday night, and reopens at the Monday matinee August 23 next for the season of 1909-10.

In the meantime local entertainments will prevail for several weeks, and then the annual beautification of the theater will commence. George T. Thompson, Chase's chief of stage and scenic staff, will direct and design the scheme of decoration, and he promises to attain a decorative standard this time far ahead of color and character consummations of the past. Few theaters in the South can boast of such capacity, roominess, and comfort as Chase's.

The attraction next season can already be forecasted in a large measure as the brevity of the passing season enables the management to enlarge the list of star features booked for the coming year. The more important engagements are "Top O' the World," Annette Kellermann, Fred Lindsay and company, "At the Waldorf," the Kellins, Auguste Von Biene and company, Alfred Whelan, the Curzon sisters, Arthur Prince, De Ota and Gade, Paul Rebens, the annual beautification of the theater will commence. George T. Thompson, Chase's chief of stage and scenic staff, will direct and design the scheme of decoration, and he promises to attain a decorative standard this time far ahead of color and character consummations of the past. Few theaters in the South can boast of such capacity, roominess, and comfort as Chase's.

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